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glossator die masculinform *bractearius* durch die femininform *byrdistræ* = 'brettlerin' wieder gab," I would answer that in O.E. the termination *-estre* is by no means restricted to women, see Kluge, *Stammbildung*, § 50.

12. P. 116, note. Schlutter's attempt to connect *b(r)yrð* 'point' with *beard* 'beard,' is—to quote his own expression—"vollständig aus der Luft gegriffen." Why waste paper and printer's ink upon such a chimera? Surely no scholar is likely to admit that the Icelandic language has retained the *r* after the *b* in *broddr* and dropped it in *-barðr*, *borð*.

I have discussed only four of Schlutter's papers, and even these four I have not exhausted; several other papers I have left untouched, life being too short for everything. The conscientious reader may decide for himself whether this self-constituted judge possesses the primary qualifications for such an office. My own utterance would be: What is good in these papers is not new; what is new is not good.

There remain at least two moral obliquities to be noticed.

First, why has Schlutter, studiously it would seem, withheld the names of the real scholars from whom he got his only tenable views?

Second, why this *sæva indignatio* against Sweet? Easy enough it is to condemn Sweet's perversity of method. For example, the so-called Glossary to his *O.E.T.* is the most exasperating composition known to me; it is wrongly conceived and badly executed. Still, after all that we may say, we are forced to exclaim: What would be our knowledge of Old English without Sweet's untiring and unselfish labors? When a veteran editor like Steinmeyer rises in his wrath, *Zs. f. deut. Alt.* xxxiii, 248 note, and bitterly upbraids Sweet for ignoring the results of German scholarship, we feel that the wrath is both justified and tonic. But your indignation at second hand provokes the retort of the Erster Jäger to the Wachtmeister:

Wie er rüuspert und wie er spuckt,
Das hab ich ihm glücklich abguckt.

J. M. HART.

Cornell University.

THE ETYMOLOGY OF BUTTRESS.

In the *Oxford Dictionary* the etymology suggested for this word with its many readings is: "perh. a. O.F. *bouterez* nom. sing. (or pl.?) of *bouteret*, 'flying-buttress,' 'arc-boutant' (Godef.); app. f. *bouter* to push, bear against." Unfortunately one very important reading of the sixteenth century which might have helped to get at its etymon is omitted, namely, *botreulx*. The latter occurs in the title of a book by William Salesbury printed in 1550: *Battery of the Pope's Bottereulx, commonly called the High Altar* (St. Anthony à Wood), and in Higgins' edition of Huloet's dictionary, 1572: "*botreulx* or *butrese* of a bricke wall wrought for a helpe, or staye, or a proppe." These forms suggest a derivation from O.F. *boterel* which in addition to 'crapaud' has also the meaning of excrescence, 'pustule' (Godefroy); *bouteril* 'bouton, nombril' and *bouterelle* in the sense of 'bouterolle' are evidently variations of the same word. In the *Oxford Dictionary* is also given a word *butrelle* (The meeres and buttrelles with which they dessuured theyr porcions of lande, 1546 Langley), to which the remark is attached: "Mistake for Buttal." But it seems to be a variation of *buttress* according to the etymology which I suggest and probably means here 'a wall.' The relation of *buttress* to *bouterelle*, *bouterolle*, is the more probable when we consider the other meaning for *buttress* given in Minsheu: "F. Boutoir, L. Ferramentum concisorium," in which it entirely coincides with F. *bouterolle*.

L. WIENER.

Harvard University.

SPENSER'S SHORT SIMILES.

No one is capable of making a fair literary estimate of Spenser until he has given particular attention to one abounding source of variety, vividness, and beauty. Spenser's use of the simile is so characteristic, and it plays so important a part in his poems that it is well worthy of a close examination. The conditions of the sixteenth century are clearly reflected in the similes of the *Faery Queen*. It is natural for a poet, appreciating the influence of the powerful events of his own time

upon the minds of the people, to refer to these events in illustrating points that he wishes to present in a forcible manner to his readers. Spenser's life coincides with the glorious reign of Elizabeth, when the Renaissance had reached the fullness of its development. There was an awakening of interest in Classical learning, an establishment of schools, and an increase of wealth and refinement. The restless curiosity of this age led, not only to inventions, but also, to discoveries, exploration, and travel. The people were reading the descriptions of Indians, published by Amerigo Vespuccio, and narrations of the wonderful civilizations of Mexico and Peru, brought to light by Cortez and Pizarro. Travellers, on returning from voyages, gave marvelous accounts of the strange people and the abundance of gold and silver in the newly discovered country. In literature, the results of these adventures appeared in the publications of Hakluyt and others. This age was marked by the destruction of Catholic power and the establishment of Protestantism. Men were stirred by philosophical and theological writings. The translations from the Classical writers became more numerous. Essays, histories, stories, and dramas took a prominent place for the first time in literature.

The kind of education that a poet receives has a definite influence on the similes that he will use. Spenser's early education was received at the Merchant Taylor's School. He entered Pembroke Hall, Cambridge, as a sizar, in 1569. He received his degree of Bachelor of Arts in 1573, and that of Master of Arts in 1576. His character as an earnest student while at Cambridge is referred to by Camden in his *History of Queen Elizabeth*; by Sir James Ware, in his edition of Spenser's works; and by Fuller, in his *Worthies of England*. Spenser is believed to have gone to northern England both before and after finishing at Cambridge. He held various public offices in Ireland from 1580 to 1598. Among his contemporaries were Raleigh, Camden, Hooker, Sidney, Bacon, Shakspere, Lyly, and the Earl of Essex. Lancelot Andrews, Edmund Kirk, and Gabriel Harvey were his most intimate college friends. In 1579, during the time spent in Sidney's friendship, Spenser was brought

into contact with the most brilliant society of his day and enjoyed court favor. We know definitely that he had begun his *Faery Queen* in 1580, three books of which were finished by 1589. Raleigh was so delighted with the new poem that he brought Spenser to England and presented him to the queen. In 1595, Spenser made his second visit to England for the purpose of publishing the second three books of the *Faery Queen*. On this visit to London, he was hospitably received by the Earl of Essex, who was then at the zenith of his fame. He probably returned to Ireland in 1597, where he remained until he was driven out by the rebellion.

In this essay I have attempted a broad treatment of Spenser's short similes—those ranging in length from three verses, to twenty-seven verses, and within the limits of the first and second books of the *Faery Queen*.

Spenser's similes on animals show that he did not escape the tainting influence of euphuism, so prevalent in his day. There are no fewer than thirty similes concerning animals alone. These are made more interesting by the great variety of animals used—the lion, boar, eagle, dog, bull, bear, gnat, fly, fowl, sheep, lamb, hawk, ram, hind, snake, falcon, tiger, bug, bittorn, and the crocodile.

Spenser shows his euphuistic tendency in his fondness for the lion. I find as many as six uses of it. He compares a man crying out in pain to a roaring lion:

"The cruell wound enraged so sore,
That loud he yelled for exceeding pain;
As hundred ramping Lyons seemed to rore,
Whom ravenous hunger did thereto constraine."

(*F. Q.* I, xi, xxxvii, 1-4; and also I, x, xxvii, 8-9 and xxviii, 1-3.) The groaning of a spirit is compared to the moans of a lion (*F. Q.* II, i, xlii, 5-7). Spenser was fond of comparing men's prowess to that of a lion:

"But Guyon, in the heat of all his strife,
Was wary and closely did awayt
Avantage, whilst his foe did rage most rife:
Sometimes athwart, sometimes he strook him strait,
And falsed oft his blowes t'illude him with such boyt.
Like as a Lion, whose imperiall powre
A proud rebellious Unicorn defyces,
T'avoide the rash assault and warthful stowre
Of his fiers foe, him to a tree applyes,
And when him ronning in full course he spyes,
He slips aside; the whiles that furious beast

His precious horne, sought of his enmyes,
Strikes in the stocke, ne thence can be releast,
But to the mighty victor yields a bounteous feast."

(*F. Q.* II, v, ix, 5-9; x, 1-9.) The same simile is used in two other instances (*F. Q.* II, viii, xl, 5-9; and II, ix, xiv).

Homer was fond of such similes. In the *Iliad* we find forty; in the first two books of the *Faery Queen*, about two thirds as long as the *Iliad*, we find only six. Here as there it is used at the crisis of contests: cf. *F. Q.* I, xi, xxxvii, 1-4; II, v, ix, 5-9, and x, 1-9; I, viii, xl, 5-9; *Iliad*, iii, l. 22; v, l. 53; etc.).

The fact that Spenser was thoroughly converted to euphuism shows itself again in the predominance of the similes on wild animals over those on tame animals, and the remarkable number of different wild animals that he calls into service. Those on the lion have been cited above. He used the bear in two illustrations:

"So mightely the Briton Prince him roused
Out of his hold, and broke his caytive band;
And as a Beare, whom angry curres have touz'd,
Having off-shakt them and escapt their hands,
Becomes more fell, and all that him withstands
Treads down and overthrowes."

(*F. Q.* II, xi, xxxiii, 1-6.) The animal greed of men is compared to that of a bear and a tiger.

"But they, him spying, both with greedy forse
Attonce upon him ran, and him beset
With strokes of mortall steele without remorse,
And on his shield like yron sledges bet:
As when a Beare and Tygre, being met
In cruell fight on Lybricke Ocean wide,
Espye a traveller with feet surbet,
Whom they in equall pray hope to divide,
They stint their strife and him assayle on everie side."

(*F. Q.* II, ii, xxii, 1-9.) Wishing to emphasize the long continued fight between Satyrane and the Pagan Knight, he compares it to the fight between two bores:

"So long they fight, and full revenge pursue,
That, fainting, each themselves to breathe lett,
And, ofte refreshed, battell oft renewe.
As when two Bores, with rancling malice mett,
Their gory sides fresh bleeding fiercely fret;
Til breathless both themselves aside retire,
Where foming wrath their cruell tuskes they whett,
And trample th'earth, the whiles they may respire,
Then backe to fight againe, new breathed and entire."

(*F. Q.* I, vi, xlv, 1-9.) Spenser compares the deep moan of Amavia to the death groan of a hind (*F. Q.* II, i, xxxviii, 3-9). One of

Spenser's most apt similes is concerning a hawk:

"Long he them bore above the subject plaine,
So far as Ewghen bow a shaft may send,
Till struggling strong did him at last constrain
To let them downe before his flightes end:
As hagdard hawke, presuming to contend
With hardy fowle above his hable might,
His weary pounces all in vaine doth spend
To trusse the pray too heavy for his flight;
Which, comming down to ground, does free itselfe by flight."

(*F. Q.* I, xi, xix, 1-9.) The snake is used in only one instance by Spenser. (*F. Q.* II, v, xxxiv, 1-3.) One of Spenser's strongest similes is that in which he uses the bittern and eagle:

"Nought booted it the Paynim then to strive;
For as a Bittur in the Eagles clawe,
That may not hope by flight to scape alive,
Still waytes for death with dread and trembling aw;
So he, now subject to the victours low,
Did not once move, nor upward cast his eye,
For vile disdaine and rancour, which did gnaw
His hart in twaine with sad melancholy."

(*F. Q.* II, viii, l, 1-8.) This illustrates Spenser's habit of taking two things together and comparing them with two other things taken together, (cf. *F. Q.* I, vi, xlv, 1-9; I, xi, xix, 1-9; II, xi, xxxiii, 1-6; II, v, ix, 5-9; and x, 1-9; etc.).

Of all the wild animals, Spenser uses the eagle more than any except the lion. The nobleness and prowess of the lion and eagle are peculiarly suggestive to him. By his frequent use of these animals, he shows how strongly he has been drawn into the current of euphuism (cf. similes on the lion, on the bittern, *F. Q.* I, xi, ix, 1-9, and the following).

"At last she saw where he upstart brave
Out of the well, wherein he drenched lay:
As Eagle, fresh out of the ocean wave,
Where he hath left his plumes all hory gray,
And deckt himselfe wth fethers youthy gay,
Like Eyas hauke up mounts unto the skies,
His newly-budded pineons to assay,
And marvelles at himselfe stil as he flies:
So new this new-borne knight to battell now did rise."

(*F. Q.* I, xi xxxiv, 1-9.) There seem to me to be two things that are noteworthy in this simile besides that for which I have quoted it. It is a double simile of the character so common in Homer (cf. *Iliad*, xviii, l. 207, etc.) and affected by Spenser here and elsewhere (cf. *F. Q.* II, ix, xv, 6-9; and xvi, 1-9; I, xi, viii, 1-9; ix, 1-9; etc.). This is a comparison of two things and an addition of details to the second

which have no direct bearing on the first comparison. Spenser's comparison of the knight to an eagle rising from the ocean wave has a striking resemblance to Homer's frequent comparison of a goddess to a water-hen rising from the ocean wave, (cf. *Od.* v, l. 337, etc.). Spenser uses the bull in only one simile (*F. Q.* II, viii, xli, 1-9; xlii, 1-9).

Of the falcon he says,

"Eft fierce retourning, as a falcon fayre,
That once hath failed of her souse full neare,
Remounts again into the open ayre,
And unto better fortune doth her self prepayre.
"So brave returning, with his brandisht blade
He to the Carle him selfe agayn address."

(*F. Q.* II, xi, xxxvi, 6-9, and xxxvii, 1-2.) The confidence with which Spenser speaks of the practice of falconry here and in the simile on the fowl (cf. *F. Q.* II, iii, xxxv, 6-9; xxxvi, 1-9; xxxvii, 1-2) is sufficient evidence of its great popularity in Spenser's time. The mock simile on a wild fowl and a hawk bears the distinct stamp of euphuism:

"She staid: with that he crauld out of his nest,
Forth creeping on his captive hands and thies;
And, standing stoutly up, his lofty crest
Did fiercely shake, and rauze as comming late from rest.
As fearful fowle, that long in secret cave
For dread of soring hauke her selfe hath hid,
Nor caring how, her silly life to save,
She her gay painted plumes disorderid;
Seeing at last her selfe from daunger rid,
Peepes forth, and soone renews her nature pride;
She gins her feathers fowle disfigured
Prowdly to prune, and sett on every side;
She shakes off shame, ne thinks howerst she did her hide.
So when her goodly visage he beheld,
He gan himself to vaunt."

(*F. Q.* II, iii, xxxv, 6-9; xxxvi, 1-9; xxxvii, 1-2.) Even in the *Faery Queen*, a poem foreign in its very nature to pastoral poetry, we find evidence of Spenser's tendency to write this kind of poetry in his similes on common animals. We must not, however, loose the thread of euphuism running through these as well as the similes on wild animals. Spenser's similes on the dog remind us of his *Sheapheards Calender*:

"Streight gan he him revyle, and bitter rate,
As Shepheardes curre, that in darke evenings shade
Hath tracted forth some salvage beastes trode."

(*F. Q.* II, vi, xxxix, 3-5). There are two other similes on the dog—one on mad dogs (*F. Q.* II, xi, xlvi, 9; xlvii, 1-2), and one on curs (*F.*

Q. II, xi, xxxiii, 1-6). The similes on the gnat give further proof of Spenser's pastoral tendencies:

"She poured forth out of her hellish sinke
Her fruitfull cursed spawne of serpents small,
Deformed monsters, fowle, and blacke as inke,
Which swarming all about his legs did crall,
And him encombred sore, but could not hurt at all.

As gentle shepheard in sweete eventide,
When ruddy Phebus gins to welke in west,
High on an hill, his flocke to vewen wide,
Markes which doe byte their hasty supper best;
A cloud of cumbrous gnattes doe him molest,
All striving to infixe their feeble stinges,
That from their noyance he no where can rest;
But with his clownish hands their tender wings
He brusheth oft, and oft, doth mor their murmurings."

(*F. Q.* I, i, xxii, 4-9; xxiii, 1-9, and *F. Q.* II, ix, xv, 6-9, and xvi, 1-9). Among the similes on common animals there is one on the fly or bee—Spenser used the same word for both insects (*F. Q.* I, i, xxxviii, 1-5). Another simile from pastoral life is that of the sheep:

"For with such puissaunce and impetuous maine,
Those Champions broke on them, that forst them fly,
Like scattered sheepe, whenas the Shepherds swaine
A Lion and a Tigre doth espye.
With greedy pace forth rushing from the forest nye."

(*F. Q.* II, ix, xiv, 5-9). There is one simile on the lamb (*F. Q.* I, i, iv, 9; v, 1-2). The simile on the ram bears the distinct mark of euphuism (*F. Q.* I, ii, zv, 1-9; xvi, 1-9).

One of the chief characteristics of euphuism is the employment of a large number of similes drawn from the vegetable kingdom. Spenser makes an almond tree the subject of one of his similes:

"Upon the top of all his loftie crest,
A bounch of heares discoloured diversly,
With sprinkled pearle and gold full richly drest,
Did shake, and seemd to daunce for jollity,
Like to an almond tree ymounted hye
On top of greene Selinis all alone,
With blossoms brave bedecked daintily;
Whose tender locks do tremble every one
At everie little breath that under heaven is blowne."

(*F. Q.* I, vii, xxxii, 1-9). The mention of the almond tree in this particular way by Spenser is strong evidence that it was introduced into England for the first time in Spenser's day on account of its ornamental foliage. Spenser uses a tree in one other simile (cf. *F. Q.* I, viii, xxi, 1-9; xxii, 1-9). The branches and leaves of a tree are also referred to by Spenser.

"Poore Orphan l in the wild world scattered,
As budding braunch rent from the native tree,

And thrown forth, till it be withered.
Such is the state of men: Thus enter we
Into this life with woe, and end with miserie!"

(*F. Q.* II, ii, II, 5-9.), and

"Upon his shield their heaped hayle he bore,
And with his sword disperst the raskall flockes,
Which fled asouder, and him fell before;
As withered leaves drop from their dried stockes,
When the wroth Western wind does reave their locks:
And underneath him his courageous steed,
The fierce Spumador, trode them downe like docks."

(*F. Q.* II, xi, xix, 1-7.) Spenser refers to flowers in a simile within the simile on Diana (cf. *F. Q.* I, xii, vi, 6-9). He compares Belphoebe's cheeks to roses:

"And in her cheekes the vermeill red did shew
Like roses in a bed of lillies shed,
The which ambrosiall odours from them threw,
And gazers sence with double pleasure fed,
Hable to heale the sicke, and to revive the ded."

(*F. Q.* II, iii, xxii, 5-9.)

By far the largest number of similes in the *Faery Queen*, drawn from anyone source are those derived by Spenser from classical mythology. They show Spenser's classic learning, in an indirect way, but are particularly noteworthy as furnishing conclusive evidence, by their pedantic modes of expression, that Spenser was converted to euphuism. No better example of his proneness to write this affected style can be found than in the eight instances in which he wishes to tell of the approach of morning or of the heat at mid-day. Instead of making use of simple poetic language, he describes the events in euphuistic terms almost as far-fetched as those used by Shakspeare to ridicule euphuism (cf. *Hamlet*, III, ii, 165). The most characteristic of the similes on Phoebus are:

"At last the golden Orientall gate
Of greatest heaven gan to open fayre;
And Phoebus, fresh as brydegrome to his mate,
Came dauncing forth, shaking his deawie hayre.
And hurld his glistring beams through gloomy ayre."

(*F. Q.* I, v, II, 1-5.)

"But this good knight, soon as he them can spie,
For the coole shade him thither hastily got:
For golden Phoebus, now ymounted hie,
From fiery wheelles of his faire chariot
Hurled his beame so scorching cruell hot,
That living creature mote it not abide;
And his new Lady it endured not."

(*F. Q.* I, ii, xxix, 1-7; I, xii, ii, 1-6; I, iv, viii, 7-9; ix, 1-9; I, ii, i, 6-9; II, xi, iii, 1-4; I, i,

xxxii, 6-9, xxxiii, 1-2; II, viii, v, 5-7; and I, i, xxiii, 1-4—a cross ref.). There are three similes used by Spenser in which the sun-god appears under the title of Titan (*F. Q.* II, xi, ix, 1-6; I, iv, viii, 1-8; I, ii, vii, 1-8; II, vii, xli, 1-9).

The same infection of euphuism noticed in the above similes is found in the similes referring to the lunar months. In these comparisons the reference is made to Phebe or Cynthia, the moon goddess:

"Now hath faire Phebe with her silver face
Thrice seene the shadowes of the neather world,
Sith last I left that honorable place,
In which her roiall presence is enrold;
Ne ever shall I rest in house nor hold,
Till I that false Acrasia have wonne."

(*F. Q.* II, ii, xlv, 1-6, and II, i, liii, 1-5.) Virgil is the source of the last simile. In two other similes Spenser refers to Diana or Phoebe as the huntress (*F. Q.* I, xii, vi, 6-9; vii, 1-9), etc. Jove is made the subject of one of Spenser's most classic similes (*F. Q.* I, viii, vii, 1-9; viii 1-9; ix, 1-9). There is one other simile on Jove (cf. *F. Q.* I, iv, xvii, 1-9). The *Faery Queen* contains only one simile on Juno:

"So forth she comes, and to her coche does clyme,
Adorned all with gold and girlonds gay.
That seemd as fresh as Flora in her prime;
And strove to match, in roiall rich array,
Greate Junoes golden chayre; the which they say,
The gods stand gazing on, when she does ride
To Joves high house through heavens brasped way,
Drawne of fayre Pecoocks, that excell in pride,
All full of Argus eyes their tayles dispredden wide."

(*F. Q.* I, iv, xvii, 1-9.) He uses the goddess, Flora, in a simile (*F. Q.* I, iv, xvii, 1-3), and the goddess of love, Venus (*F. Q.* I, ii, iv, 6-9). We have a distinct taint of euphuism in the two similes referring to Aurora, or Morning:

"Now when the rosy fingred Morning faire,
Weary of aged Tithones saffron bed,
Had spred her purple robe through deawy aire,
And the high hills Titon discovered,
The royall virgin shooke off drousy-hed;
And, rising forth out of her baser bowre,
Looked for her knight, who far away was fled,
And for her dwarfe, that wont to wait each howre:
Then gan she wait and weepe to see that weeful stowre."

(*F. Q.* ii, vii, 1-9.) The first verse of this simile bears a remarkable resemblance to one of Homer's favorite similes on Dawn:

"Ἥμος δ' ἠριγένεια φάνη ροδοδάκρυς
Ἥως," etc.

(Homer's *Od.* xii, 8; ix, 307, 152; viii, 1; v, 228; iv, 306; iii, 404; ii, 1.) Aurora is spoken of thus:

"Suddein upriseth from her stately place
The roiall Dame, and for her coche doth call:
All hurtlen forth; and she, with princely pace,
As faire Aurora in her purple pall
Out of the East the dawning day doth call.
So forth she comes; her brightnes brode doth blaze."

(*F. Q.* I, iv, xvi, 1-6.) Spenser uses a simile on Bacchus and the nymphs (*F. Q.* II, i, lv, 1-7), on Tithonus (*F. Q.* I, ii, vii, 1-9), and on Cupid (*F. Q.* II, viii, v, 1-9; vi, 1-9). The simile on Cupid gives us a very good insight into Spenser's knowledge of mythology and into his use of it in euphuism.

Spenser calls attention to the wanderings of Odysseus (*F. Q.* I, iii, xxi, 1-9), and to the labors of Hercules:

"Not that great Champion of the antique world,
Whom famous Poetes verse so much doth vaunt,
And hath for twelve huge labours high extold,
So many furies and sharpe fits did haunt.
When him the poysoned garment did enchaunt,
When Centaures blood and bloody verses charmed;
As did this knight twelve thousand dolours daunt,
Whom fyrie steede now burnt, that erst him armd;
That erst him goodly armd, now most of all him harmd."

(*F. Q.* I, xi, xxvii, 1-9.) Places of classic fame furnish Spenser with subjects for several interesting illustrations. Of the towers of Thebes and Troy he speaks as follows:

"That Turrets frame most admirable was,
Like highest heaven compassed around,
And lifted high above the earthly masse,
Which is surweyd as hils doen lower grownd;
But not on ground mote like to this be found:
Not that, which antique Cadmus whylome built
In Thebes which Alexander did confound;
Nor that proud towre of Troy, though richly guilt,
From which young Hectors blood by cruell Greekes was spilt."

(*F. Q.* II, ix, xlv, 1-9.) Spenser gives us some important points in the mythological history of the Isle of Delos (*F. Q.* II, xii, xi, 1-9; xii, 1-9; xiii, 1-9). Mount Parnassus is spoken of in another simile (*F. Q.* I, x, liii, 1-9; liv, 1-9). Tartarus is described in terms very similar to those used by Homer (*F. Q.* II, xii, vi, 1-9). Spenser employs four similes from classic sources to indicate the time of day or night:

"At last faire Hesperus in highest skie
Had spent his lamp, and brought forth dawning light;
Then up he rose, and clad him hastily:
The dwarfe him brought his steed; so both away do fly."

(*F. Q.* I, ii, vi, 6-9.) The morning star (*F. Q.* I, xii, xxi, 5-9), and Orion (*F. Q.* II, ii, xlvi, 1-9) are made the subject of illustrations. The simile on the Northern wagoner and the North star is additional proof of Spenser's euphuistic tendency:

"By this the Northerne Wagoner had set
His sevenfold teme behind the steadfast starre
That was in Ocean wave yet never wet,
But firme is fixt, and sendeth light from farre
To al that in the wide deepe wandring arre;
And cheareful Chaunticlere with note shrill
Had warned once, that Phoebus fiery earre
In hast was climbing up the Easterne hill,
Full envious that night so long his roome did fill."

(*F. Q.* I, ii, i, 1-9.) Spenser's fondness for mythological subjects lead him to introduce into his similes some of the most fabulous animals created by the fertile imagination of the ancients. This style of simile is prevalent in euphuism. The animals used by Spenser are the eagle (cf. *F. Q.* II, xi, xlii, 7-9; xliii, 1-5), the unicorn (cf. II, v, ix, 5-9; x, 1-9; xi, 1-9), the gryphon (cf. I, v, viii, 1-9), and Cerberus. Spenser uses the often quoted simile on Cerberus:

Much was the man encombred with his hold,
In feare to lose his weapon in his paw,
Ne wist yett how his talaunts to unfold;
Nor harder was from Cerberus greedy jaw
To plucke a bone, then from his cruell claw
To reave by strength the griped gage away:
Thrise he assayed it from his foote to draw,
And thrise in vaine to draw it did assay;
It booted nought to thinke to robbe him of his pray."

(*F. Q.* I, xi, xli, 1-9.)

Homer and other ancient writers were very fond of using similes suggested by fire. Under the influence of euphuism, Spenser frequently made use of this kind of simile. The most illustrative of these are:

"The whiles the Prince, prickt with reprochful shame,
As one awakte out of long slombring shade,
Revivying thought of glory and of fame,
United all his powres to purge himself from blame.
Like as a fire, the which in hollow cave
Hath long bene underkept and down supprest,
With murmurous disdayne doth inly rave,
And grudge in so streight prison to be prest,
At last breakes forth with furious unrest,
And strives to mount unto his native seat;
All that did earst it hinder and molest,
Yt now deveoures with flames and scorching heat,
And carries into smoake with rage and horror great.
So mightely, the Briton Prince him rouzd
Out of his holde, and broke his caytive bands,"

(*F. Q.* II, xi, xxxi, 6-9; xxxii, 1-9; xxxiii, 1-2)

and the simile alluding to sparks flying from an anvil (*F. Q.* I, xi, xlii, 1-7). Mount Aetna has been made the subject of legends by nearly every classic writer. The unusual activity of the volcano during the sixteenth century attracted the attention of learned men. Spenser makes it the subject of one of his similes (*F. Q.* I, xi, xlv, 1-9). A comparison is made between the eyes of a dragon and two beacon fires (*F. Q.* I, xi, xiv, 1-9).

The combined influence of the revival of Classic literature and the introduction of a style modelled on Lyly's *Euphues* was clearly seen in the above similes. The remaining similes reflect the progress of England in commerce, manufacturing, fisheries, explorations, and inventions.

One of the most remarkable characteristics of the *Faery Queen* is the large number of similes referring to the sea. The great maritime activity of the age lead Spenser to suppose that his readers were familiar with the sea, with ships and their parts, and with the recent explorations. The similes on mariners are:

"Shee has forgott how many a woeful stowre
For him she late endurd; she speakes no more
Of past: true is, that true love hath no powre
To looken backe; his eies be fixt before.
Before her stands her knight, for whom she toylde so sore

Much like, as when the beaten mariners,
That long hath wandred in Ocean wide,
Oft souse in swelling Tethys saltish teare;
And long time having tand his tawney hide
With blustering breath of Heaven, that none can bide,
And scorching flames of fierce Orions hound;
Soone as the post from far he has espide,
His chearful whistle merily doth sound,
And Nereus crownes with cups; his mates him pledg around.
Such joy made Una, when her knight she found."

(*F. Q.* I, iii, xxx, 5-9; xxxi, 1-9; xxxii, 1; I, xii, xlii, 1-9, and I, vi, I, 1-9.) The simile concerning the pilot is an excellent illustration of his knowledge of sea-faring (*F. Q.* II, vii, I, 1-9; II, 1-5). Among the four similes referring to the sea, there is one which is famous for the beauty of its rhythm:

"But still, when Guyon came to part their fight,
With heavie load on him they freshly gan to smight.
As a tall ship tossed in troublous seas,
Whom raging windes, threatning to make the pray
Of the rough rockes, doe diversly disease,
Meetes two contrarie billowes by the way,
That her on either side doe sore assay,

And boast to swallow her in greedy grave;
Shee, scorning both their spights, does make wide way,
And with her breast breaking the fomy wave;
Does ride on both their backs and faire her self, doth save.
So boldly he him beares, and rusheth forth
Between them both by conduct of his blade."

(*F. Q.* II, ii, xxiii, 8-9; xxiv, 1-9; xxv, 1-2.) The mercantile spirit of the age is seen in the following simile:

"And eke th'enchanted joyous seemde no less
Than the glad merchant, that does vew from ground
His ship far come from watrie wilderness;
He hurles out vowes, and Neptune oft doth blesse."

(*F. Q.* I, iii, xxxii, 2-5.) Spenser describes in nautical terms the entrance of a vessel into port:

"Behold! I see the haven nigh at hand
To which I meane my wearie course to bend;
Vere the maine shete, and beare up with the land
The which afore is fayrly to be kend,
And seemeth safe from storms that may offend;
There this fayre virgin wearie of her way
Must landed bee, now at her journeyes end;
There eke my feeble barke a while may stay,
Till mery wynd and weather call her thence away."

(*F. Q.* I, xii, I, 1-9.) He uses the weather-beaten vessel in simile (cf. *F. Q.* II, i, ii, 5-9) besides other vessels in two similes on mariners (cf. *F. Q.* I, vi, i, 1-9; and I, xii, xlii, 1-9). It is interesting to note the parts of a vessel used in similes by Spenser—main-yards, sails and pennons, and main sails:

"His flaggy wings, when forth he did display,
Were like two sayles, in which the hollow wynd
Is gathered full, and worketh speedy way:
And eke the pennons, that did his pineons bynd,
Were like mayne-yardes with flying canvas lynd."

(*F. Q.* I, xi, x, 1-5; and II, iii, xxx, 1-5.) Spenser speaks of the main-sheet in his simile on a vessel entering port (cf. *F. Q.* I, xii, i, 1-9), of sails in a simile referring to the Caspian Sea (cf. *F. Q.* II, viii, xiv, 1-5). The most conclusive evidence of maritime activity, and the restless desire for travel is shown in Spenser's similes on travels and travellers. It is evident that the Caspian Sea was one of the places visited by these early explorers:

"Long were to tell the troublous storms that tosse
The private state, and make the life unsweete:
Who swelling sayles in Caspian sea doth crosse,
And in frayle wood on Adrian Gulf doth fleet,
Doth not, I weene, so many evils meet."

(*F. Q.* II, vii, xiv, 1-5.) Another reference is made to the Caspian Sea by Spenser:

"Through hills and dales he speedy way did make,
Ne hedge ne ditch his readie passage brake;
And in his flight the villen turn'd his face
(As wonts the Tartar by Caspian lake,
Whenas the Russian him in fight does chace)
Unto his Tygrestaile, and shot at him apace."

(*F. Q.* II, xi, xxvi, 4-9.) This simile is interesting from an historical point of view. It tells us of the advance the Russians were making against the Tartars along the Caspian Sea, just at the time that Spenser was writing his *Faery Queen*. He calls our attention to the peculiar mode of war-fare used by the barbarians. Xenophon describes this method of war-fare as having been used among the barbarians of Asia Minor. Two similes referring to the Nile give evidence of recent travel in that quarter:

"And all the while most heavenly melody
About the bed sweet musick did divide,
Him to beguile of griefe and agony;
And all the while Duessa wept full bitterly.
As when a wearie traveller, that strays
By muddy shore of brood seven-mouthed Nile,
Unweeting of the perillous wandring wayes,
Doth meete a cruell crafire Crocodile,
Which, in false griefe hyding his harmefull guile,
Doth weepe full sore, and sheddeth tender teares;
The foolish man, that pities all this while
His mournfull plight, is swallowed up unwares,
Forgetfull of his owne that mindes anothers cares."

(*F. Q.* I, v, xvii, 6-9; xviii, 1-9; and I, i, xx, 9; xxi, 1-4.) This is another example of Spenser's mock-simile.

In answer to the criticisms on the reality of the Faery land, Spenser makes a short summary of the most important discoveries and explorations of his day:

"But let that man with better sence adize,
That of the world least part to us is red;
And daily how through hardy enterprize
Many great Regions are discovered,
Which to late age were never mentioned.
Who ever heard of th'Indian Peru?
Or who in venturous vessel measured
The Amazon huge river, now found trow?
Or fruitfulest Virginia who did ever vew?
Yet all these were, when no man did then know,
Yet have from wisest ages hidden beene."

(*F. Q.* II, Introd., ii, 1-9; iii, 1-2.) He uses a simile referring to a weary traveller (cf. *F. Q.* II, ii, xxiii, 1-4). The timidity still felt at this age for storms on the unknown seas, is implied by Spenser in two similes (*F. Q.* I, xi, xx, 9; xxi, 1-9; and II, viii, xlvii, 1-9). He

tells us of the power of waves to wash a rocky cliff into the sea (*F. Q.* I, xi, liv, 5-8). An opportunity for making this observation was afforded him in his passage from England to Ireland. Spenser emphasizes the exaggerated terrors of the sea by employing a species of unnatural Natural Philosophy in which the existence of certain animals with peculiar characteristics is presumed in order to afford similes and illustrations (cf. *F. Q.* II, xii, xxii, 8-9; xxiii, 1-9; xxiv, 1-9; xxv, 1-9).

The similes referring to the implements of war show how well Spenser was in touch with the new conditions of his own day. He describes some newly invented war-like engine in the following terms:

"The Geaunt strooke so maynly mercilesse,
That could have overthrowne a stony towre;
And, were not hevenly grace that did him blesse,
He had beene pouldred all as thin as flowre,
But he was wary of that deadly stowre,
And lightly lept from underneath the blow:
Yet so exceeding was the villeins powre,
That with the winde it did him overthrow,
And all his sences stound that still he lay full low."

"As when that divlish yron Engin, wrought
In deepest Hell, and framd by Furies skill,
With windy Nitre and quick Sulphur frought,
And round with bollet round, ordained to kill,
Conceiveth fyre, the heavens it doth fill
With thundring noyse, and all the ayre doth choke,
That none can breath, nor see, nor hear at will,
Through smouldry cloud of dusky stincking smoke;
That th'only breath him daunts, who hath escapt the stroke."

(*F. Q.* I, vii, xii, 1-9.) There is a simile referring to a castle besieged by engines of war (cf. *F. Q.* I, viii, xxii, 1-9; xxiii, 1-9). Spenser is evidently familiar with the new and strange warfare of the Indians:

"And in his hand a bended bow as seeme,
And many arrowes under his right side,
All deadly daungerous, all cruell keene,
Headed with flint, and fethers bloody dide;
Such as the Indians in their quivers hide."

(*F. Q.* II, xi, xxi, 1-5.) Another simile on the arrow is found within the simile on the hawk (cf. *F. Q.* I, xi, xix, 1-4). There is one interesting simile on armor (cf. *F. Q.* I, xi, ix, 1-9).

A large number of Spenser's similes cannot be conveniently classified, although they add important evidence in support of facts stated above. The simile referring to the theatre is suggestive of the interest exhibited in England for the new theatres that were being erected in Spenser's time:

"And now they nigh approched to the sted
Whereas those Mermayds dwelt: it was a still
And calmy bay, on th'one side sheltered
With the brode shadow of an hoorie hill;
On th'other side an high rocke tourned still,
That twixt them both a pleasaunt port they made,
And did like an halfe Theatre fulfill."

(*F. Q.* II, xii, xxx, 1-7.) The great popularity and influence of the Bible which marked the close of the sixteenth century is reflected in one of Spenser's similes:

"That done he leads him to the highest mount,
Such one as that same mighty man of God,
That blood-red billowes, like a walled front,
On either side disported with his rod,
Till that his army dry-foot through them yod,
Dwelt forty dais upon; where, writt in stone
With bloody letters by the hand of God,
The bitter doome of death and balefull mone
He did receive, whiles flashing fire about him shone:
Or like that sacred hill, whose head full hie,
Adorned with fruitfull Olives all around,
Is, as it were for endlesse memory
Of that deare Lord who oft thereon was fownd,
For even with a flowring girlond crown'd."

(*F. Q.* I, x, liii, 1-9; liv, 1-5.)

Of the remaining similes there are four that show euphuistic tendencies (*F. Q.* II, xi, xviii, 1-9; II, xi, xxix, 1-9, and xxx, 1-9; I, xi, viii, 1-9; II, i, xliii, 1-9). The other three are of little importance. One refers to friends (*F. Q.* I, x, lvi, 1-5), another to the loathing of a man for life and his disdain of death (*F. Q.* II, viii, i, 1-9), the third compares King Lear to the useless wick that has burned out in the oil. This though short is one of Spenser's most apt illustrations:

"But true it is that, when the oyle is spent,
The light goes out, and weeke is throwne away:
So, when he had resigned his regiment,
His daughter gan despise his drouping day,
And wearie wax of his continuall stay."

(*F. Q.* II, x, xxx, 1-5.)

FLORENCE EDNA ROWE.

Dallas, Texas.

DUTCH LITERATURE.

Vondel's Lucifer. Translated from the Dutch by LEONARD CHARLES VAN NOPPEN, illustrated by JOHN AARTS. New York and London: Continental Publishing Company, 1898. Holland Society Art Edition limited to 1250 numbered copies. 8vo, pp. 438. Price \$5.

THE author of this translation was born in Holland in 1868. In early childhood he came

to America, and in due time was graduated at Guilford College, N. C., and later at the University of N. C. In 1893 he obtained the degree of A. M. from Haverford College, and left a year later for Holland, where for two years he was engaged in the study of Dutch, and in translating some of the choicest Dutch lyrics into English, among them the choruses in Vondel's *Lucifer*. By the close of his second year in Holland the entire drama had been translated, and the remaining two years before publication were devoted to touching and retouching the more difficult passages.

Mr. Van Noppen's book contains four hundred and thirty-eight pages which are divided into "Translator's Preface" (pp. 13-17); "Introduction" (pp. 19-24) by Prof. Wm. H. Carpenter, of Columbia University; another "Introduction" (pp. 27-38) by Prof. G. Kalf, of the University of Utrecht; "Life and Times of Vondel" (pp. 41-154) by Mr. Van Noppen, who adds "An Interpretation of the *Lucifer*" (pp. 157-224), "A Bibliography of Vondelian Literature" (pp. 227-228), "Edmundson's Parallelisms between Vondel and Milton" (pp. 229-234), "Vondel's Dedication of *Lucifer* to Ferdinand III." (pp. 239-242), "Vondel's Lines on the Portrait of Ferdinand III." (pp. 243-244), and Vondel's "Word to all Fellow-Academicians and Patrons of the Drama" (pp. 245-258), which is really Vondel's Preface. Then follow the "Argument" (pp. 263-264), the "Dramatis Personæ" (p. 265), and last the "*Lucifer*" (pp. 267-438).

Mr. Van Noppen declares at the outset that his version was not made for the purpose of showing Milton's indebtedness to Vondel:

"With the much discussed question of Milton's indebtedness to Vondel this effort has nothing to do. I mention this merely to show that this version was not made that it might be adduced as proof of Vondel's influence on his great English contemporary. It has a much higher reason to commend it; namely, the intrinsic value of the original as a poem and as a national masterpiece. My desire has been to give Vondel; and Vondel is a sufficient justification" ("Preface," p. 15).

Dr. Carpenter reminds us very appropriately in his "Introduction" (p. 22) that:

"It is particularly fitting that such an English translation, both because it is first and because it is Vondel, should be put forth, beyond all other places, from this old Dutch city of New